

THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.

HECTOR FULLER.

Editor

PROGRAMME FOR THE WEEK.

Belasco, "House of a Thousand Candles"	Majestic, "A Child Shall Lead Them"
The National, "Sam Bernard"	Academy, "The Hired Girl's Millions"
The Columbia, "Mrs. Wiggs"	The Lyceum, "Burlesque"
Chase, "Polite Vaudeville"	The Gayety, "Burlesque"

NOTES OF THE STAGE.

The English National Theater.

At the same time that there is a growing sentiment that the American stage is steadily on the decline, owing not only to changes in the public taste, but also to the fact that there seem to be no actors nowadays worthy of filling the high places vacant, there crops up, every now and again, talk of the possibility of founding a national theater in America. Weather this movement is ever to crystallize and take form is a matter for the future to tell, but no lover of the drama but must wish most sincerely that something might be done to foster an art in which none has a wider influence or more direct appeal to the people.

In England, where the movement toward the establishment of a national theater has been under discussion for a great number of years, it would seem that at last a practical result is in sight, and funds are now being raised to carry out a scheme, which had the approval of Sir Henry Irving, Sir Squire Bancroft, Mr. D'Oyly Carte, John Hare, Henry Arthur Jones, and Arthur Wing Pinero. It is proposed to secure a site to cost not less than \$50,000, on which a theater building to cost \$25,000 is to be erected. A guarantee fund of \$750,000 is also to be provided. The amount required to start the project is \$150,000.

As the scheme is outlined the English National Theater is to be managed by a board of trustees of fifteen members. The University of Oxford, Cambridge, and London would be allowed to nominate one member each. The remaining nine would be nominated by the county council, and the remaining nine by the donors of the site and building. The trustees would appoint a director and a general staff. The director would have control of everything in connection with the engagement of actors, the casting of parts, and so, but he would have nothing to do with the selection of plays, which would be left to a literary manager. The finances would be cared for by a business manager. No play would be accepted that was not read and passed by a reading committee of three.

The company of the national theater is to consist of forty-two actors and twenty-four actresses, their salaries consisting partly of a fixed annual salary and partly of fees paid for each performance. Each regular member of the company would be engaged for three years, and it is figured that the salary list, including supermaster and supernumeraries, would amount to \$140,000.

Says the Era, "The standing repertoire of the theater would include selected plays from Shakespeare, Ben Jonson's 'Every Man in His Humor,' Congreve's 'Love for Love,' 'Caste,' 'Trelawney of the Wells,' and translations of Moliere's 'Don Juan' and 'Tartuffe,' Bruneau's 'Robe Rouge,' Sudermann's 'Johannfeuer,' and 'Pelleas and Melisande,' Mr. Frederick Fenn's 'Judged by Appearances,' and Sudermann's 'Fritzsch,'"

So far, indeed, has the plan for the establishment of a national theater in England gone! The scheme has awaited the rich donor for many years, and he has not displayed himself, and now it is proposed to ask for popular subscriptions at \$5 apiece, and if these flow in in sufficient quantities the plan will be carried out. It is a fine idea, and it is to be hoped that it will succeed, for a national theater established in England would give a fine impetus to the establishment of a similar enterprise on this side of the water.

Maude Adams has been invited by the faculty of arts and sciences of Harvard University to give two performances in Saunders Theater next June. The first play to be given will be "The Jesters."

Miss Hook of Holland.

To all who saw "Miss Hook of Holland," at the Columbia Theater during the week considerable interest must attach to its appearance in New York, which will be on Monday night, for there is a world of difference of opinion as to its merits and demerits. It is hard to believe that this Reuben's musical comedy is the same which had so long and successful run in London, but it is, and if reports are to be believed, it is little changed from the original. The general opinion seems to be that the piece is too slow, in its present condition, to please the American taste, and this fault, if fault it is, must be obviated quickly or the piece is lost. Mr. Alf Hayman spent the greater part of his week in Washington on behalf of his own and Mr. Charles Frohman's interests, and it was a week of frequent rehearsals and hard work—work whose results were hardly perceptible. In an effort to lift up the first act, which, as it was seen Monday night, was little short of funeral, the eccentric dance of Mr. Alf Leech was shifted from the second act into the first, and this helped a little; but, as there was nothing to take its place in the second act, it was rather a case of robbing Peter to pay Paul.

Mr. Hayman is a great stickler for what is known as "atmosphere," and because the scene of this musical piece is laid in Holland, he rather thinks that something of the sleepy nature of the place should be indicated. The audiences who saw the piece were rather of the opinion that the prime function of a musical comedy is to be funny, and sleepiness and fun do not seem to go well together. In London "Miss Hook of Holland" enjoyed the advantage of one or two clever comedians, and Huntley Wright, who plays the principal part over there, is a great popular favorite. Mr. Alf Leech, who has the principal comedy role here, is there can be no doubt about it—a failure in the part. It is true that he has mighty little to do, and the author has not been any too generous in giving him comedy lines, but a natural comedian would extract a good many more laughs than Mr. Leech is able to do, out of the situations that exist. As it happens, now, the only time that Mr. Leech's face has been seen on the stage is when he is doing his old-time vaudeville specialty, and this is rather dragged in by the heels. Another distinct failure in the cast is Mr. Mostyn, who, in spite of the fact that he is supposed to be a characteristic Hollander, insists on playing the part with a broad cockney dialect. He speaks of his "cart," and of "Miss 'ook," and seems to think that the audience ought to laugh at this perversion of the English language.

The work of the feminine members of

the company was in distinct contrast to that of the men; they played lightly and with grace, sang well, danced prettily, and worked very hard to put some ginger into the thing. Miss Christie McDonald certainly carried her share of the load, and Miss George Caine is sure to find herself in demand for her clever work, especially in her "petticoat" song, one of the real numbers of the piece.

The great pity about "Miss Hook of Holland," is that it suggests such brilliant possibilities, and these are taken advantage of so ineptly. Even now the piece cries aloud for the touch of the skilled producer, some clever stage craftsman who can fill in the blank spaces, put in a comedy situation or two and some dialogue, and work up the "effects" of some of the numbers that are already there. Scarcely the play is all that one could wish for, and the chorus is bright, capable, and of good singing voice. Without the good work of the chorus in the ensemble numbers, "Miss Hook of Holland" would have fallen very flat, indeed. As it is, however, the piece goes into New York with many of its original sins on its head. If some life is injected into it it stands a fair chance of making a success; if it continues to cling to "atmosphere" and sleepiness its career is likely to be short lived.

Beebohm Tree announces that he will hold another Shakespearean festival at His Majesty's Theater in London next May.

With "Glorious Betsy."

It is strange that the romantic episodes connected with the attachment of Jerome Bonaparte and Bettie Patterson were not sooner seized upon by either the novelist or dramatist, being so full of comic interest, and of such effective historical environment, and such effective fortune that the author of "Glorious Betsy" which was at the Belasco the week, was untrammelled by anything which had gone before, thus being spared two unpleasant things which usually accompany the play dramatized from a popular book, namely, the constraint of having to write up to some other person's ideas of character and atmosphere, and of having to submit to the criticism of those who imagine that a "book" play must conform to the original novel at every detail. The dramatized novel is a very uncertain form of dramatic expression, and Mrs. Young displayed wisdom in rejecting material of low quality, and serving it to suit her own poetic, but intelligent fancies.

Surely, no one that we know of in the literary or dramatic world was more suited for the work in hand than Rida Johnson Young. Born and reared within a stone's throw of the locality where the principal scene of the story transpired, familiar with the legends of the real and legendary versions of the story, of splendid mental attainments and educational accomplishments, with great traditional knowledge of the stage by reason of acquaintance with the Booths, Albaughs and other theatrical families, made perhaps more potent by her own tastes and her marriage with James Young, a fine Shakespearean actor and accomplished gentleman she certainly took up the task under the most favorable circumstances, and the outcome has given her a reputation.

The two conditions enumerated at the close of the above-mentioned list, probably guided her more than any other in the construction of the play, for probably no one knew the facts concerning the marriage of the younger Bonaparte and the belle of Baltimore better than did Rida Johnson. It was a question of creating a play of acting quality, poetic value, and enjoyable interest; and not an occasion for reiterating history. The author knew full well that Jerome Bonaparte probably never saw his wife after the first separation, and that the life of Mrs. Bonaparte in Baltimore was marked by a reputation for hard-fisted eccentricities, superinduced, no doubt, by the blasting of her great ambition, for some do say that she really fell in love with the genius of the great Napoleon, as reflected in his younger brother. All of this, however, would have been sadly out of place in a romantic play, and the writer acted wisely when she eliminated the somber quality, and made an ending more in conformity with public taste and stage tradition.

The production of "Glorious Betsy," "Brown of Harvard," "The Boys of Company B," the writing of graceful verses, and other literary successes, places Mrs. Young well up in the list of American writers of the present generation, and there is every promise of even better things coming with the full maturity of the intellectual and reflective powers.

Mr. J. T. Grein, about three months hence, will take an English company on a continental tour with a repertoire of modern English plays. A number of Mr. Grein's friends are to supply the financial backing, and his own share in the venture, he explains, will be purely honorary.

Nat C. Goodwin will play a week's engagement in New York at the Grand Opera House, beginning on January 6. His repertoire will consist of "An American Citizen," "When We Were Twenty-one," "A Gilded Fool," and "In Mizanza."

Cedric Loftus is ill with the grip at her home, in New York City. Miss Loftus will be in the support of Sam Bernard when he goes out under the Shubert management.

Paul McAllister, Mrs. Leslie Carter's leading man, has discovered a comedy of the time of Richard Brinsley Sheridan, which he is modernizing for production by a prominent manager.

Rumors that Helen Byron, in "Peggy from Paris," had closed were without foundation, according to her business manager, Wallace Sackett, who forwards her route from Dallas, Tex. He says she will fill all her dates.

Adele Ritchie was taken ill with pneumonia poisoning at Sioux City, Iowa, on December 13 during the first act of "Fascinating Flora." She was unable to resume her place in the company until the latter part of the week following.

Lillian Russell is planning to go to London in the spring with her new play, "Wildfire."

Mr. Oscar Asche will appear in London next autumn in the part of Hannibal the Tawannes, Miss Bryton playing Cleopatra, in a dramatic version of Stanley Weymann's "Count Hannibal."

Wallace Munro, business manager for Louis James, recently acquired for Mr. James from the Mansfield estate "Per Gyn," in which production Louis James will be seen next season. The intention of Mr. James is to let the Shakespearean repertoire rest for a season or two.

Miss Ethel Johnson, who has the leading soprano part with Montgomery and Stone in "The Red Mill," before she had her present engagement, was one of the leading players in "The Pearl and the Pumpkin," and prior to that appeared in "The Tenderfoot" and other pieces.

Miss Ethel Jackson, who plays the title role with Henry W. Savage's New York "The Merry Widow" company, and Mrs. Lina Arborel, who plays the same part in Mr. Savage's Chicago company of "The Merry Widow," are exactly the same age. They both were born on February 2, 1880.

Wallace Erskine, a member of "The Prince Chap" company, was found in his room in a hotel in Columbus, Ga., last Thursday with his throat badly cut with a razor. Members of the company believe the wound to have been inflicted accidentally. Mr. Erskine will probably recover.

"Francis Wilson has one fixed principle that raises him to the stature of a public benefactor," says an admirer of the comedian. "When he gives his seat in a crowded car to a woman, which he always does, because he is a gentleman, if she doesn't acknowledge his courtesy, he invariably lifts his hat, and says: 'I beg your pardon, madame, but you forgot to thank me.'"

Next Thursday afternoon a one-act play, by Cosmo Langston and Philip Gibbons, entitled "Menders of Nets," will be produced in the London Court Theater. The story of this little piece is laid amid the humble surroundings of fisher-folk life in Devonshire and there is a vein of tragedy in the history of the principal characters. The chief parts will be played by A. Holmes Gore and Beryl Faber.

Reports come of the marked success of H. B. Irving in his new play "Caesar, Borgia," in the North of England and in Scotland. He is now seeking an opportunity of playing it in London, and negotiations are in progress for his occupancy of a West End theater. Irving is said to be in Washington next week at the Belasco Theater. The play is handsomely staged by the Messrs. Shubert, under whose management Miss Marlowe appeared, the three acts showing picturesque settings of Italy in the sixteenth century.

Mr. Nicholas Judd, who has been in Washington during the past week in the support of Miss Mary Manning in "Glorious Betsy," has been engaged as a member of the summer stock company which will entertain audiences at the Belasco Theater after the regular season. Just as the season was about to begin, the company at the Columbia Theater, supporting Mr. Wilton Lackaye and Miss Hilda Spong.

George Egerton (Mrs. Golding Bright) has written a three-act comedy entitled "His Wife's Family." This is a modern piece, in which all the characters but one (the Englishman who is overwhelmed by his wife's relations) are Irish. In all probability this will be played for the first time in Australia by Herbert Flemming, but it is said that Arnold Daly will produce it soon in New York. London will see it next autumn.

The collection of paintings, bric-a-brac, tapestries, and antique furniture in the home of the late Richard Mansfield, 31 Riverside Drive, will be sold early next month. The American Art Association has been authorized to make the sale. Mrs. Mansfield has decided to make her home at Seven Acres, her New London, Conn., estate, and for that reason will dispose of the contents of the house in New York City.

Mr. Otto Stuart will produce the first new play in London in 1908 at the Court Theater, where his friends are to see the Old Year out and the New Year in as his guests. "Supper at 11.30," with a play to follow, will be the production. The play is "Four in the Riddle," which Mr. Albert Chevalier will appear; and it is to be given at a series of Court Theater matinees on Tuesdays and Fridays in January next. The piece is by George Goriel.

Fortunate beyond the lot of most stage children are the happy youngsters who accompany "Mrs. Wiggs of the Cabbage Patch" on her travels. Through the generosity of Lieber & Co., a governess and a private tutor travel with the little ones, and the day is spent in repeating lessons, and on four days afternoon lessons. A little traveling seminary is maintained for the lads and lassies, who are taught music, deportment, French, singing, elocution, geography, and arithmetic.

Mr. and Mrs. Morris Rogers, parents of Gus and Max Rogers, celebrated their golden wedding anniversary on Dec. 15. The celebration was held at the ball in the West Fifty-third street, New York, and was attended by nearly all the children and grandchildren. A second marriage ceremony was performed by the Rev. Dr. Light. Mr. and Mrs. Rogers were married at New Castle, England, on December 15, 1857. They have both passed their twentieth year, but Mrs. Rogers is six months her husband's junior.

Approach of the coming engagement at the National Theater of Henry Blodgett's successful musical play, "The Red Mill," with Montgomery and Stone in the leading roles, the following story is told of the young author of "Cheekers," "The Yankee Consul," and Fritz Schaff's reigning success, "Mile. Modiste." An admirer asked the librettist if he believed in the existence of the quality commonly called "genius," answered Blossom, "is a bit of beeswax, stuck fast between the seat of a chair and one's cr—overalls until his work is done."

The honor of being so described, it is generally conceded, belongs to Miss Marie Tempest, who is doing so much at the Comedy Theater, London, to make Mr. Sutro's new play, "The Barrier," a record success. No matter where you meet Miss Tempest—at a rehearsal, in the street, or at her charming home in Portman square—she always impresses you as being dressed to perfection. Not only do her gowns and hats exactly suit her personality, but you will not find a hair, ribbon, or thread out of place. It is difficult, indeed, to believe that Miss Tempest was born so long ago as 1882, and that it is now twenty-three years since she made her first "hit" in "Boccaccio" at the Comedy. Thereafter she stepped rapidly upward and upward until she was representing the leading heroines of the comic-opera stage. "Dorothy" carried her along on its topmost wave, and she sang in that place so many hundred times that she has not the slightest desire to remember the extraordinary lot of money she won on the final night of that wonderful success.

The best-dressed actress, it is generally conceded, belongs to Miss Marie Tempest, who is doing so much at the Comedy Theater, London, to make Mr. Sutro's new play, "The Barrier," a record success. No matter where you meet Miss Tempest—at a rehearsal, in the street, or at her charming home in Portman square—she always impresses you as being dressed to perfection. Not only do her gowns and hats exactly suit her personality, but you will not find a hair, ribbon, or thread out of place. It is difficult, indeed, to believe that Miss Tempest was born so long ago as 1882, and that it is now twenty-three years since she made her first "hit" in "Boccaccio" at the Comedy. Thereafter she stepped rapidly upward and upward until she was representing the leading heroines of the comic-opera stage. "Dorothy" carried her along on its topmost wave, and she sang in that place so many hundred times that she has not the slightest desire to remember the extraordinary lot of money she won on the final night of that wonderful success.

Though a man of so much wit, Mollere's deportment was serious, his manners grave, and his taciturnity remarkable; yet, on the stage he performed many of the most farcical parts. One evening, having to personate Sancho Panza and enter riding on an ass, he mounted behind the scenes, waiting for his cue; but the ass, not understanding the prompter, would not wait, nor could Mollere hinder him from making his entrance. In vain did the distressed Sancho try the halter; in vain he called to his "boy," Bazon, and his maid servant, La Forest, to come to his assistance. Seeing her master on the copper pulling with all his might, the girl laughed so heartily that she had not the power to move, and Mollere was at last obliged to slip from under him and go forward to act as he pleased.

MISS MARLOWE IN "GLORIA."

Miss Julia Marlowe appeared for the first time this season as a star at the head of her own company, at the Adelphi Theater, in Philadelphia, last Wednesday night, when she assumed the title role in "Gloria," a new comedy written especially for her by James B. Fagan, a brilliant young Irishman entirely unknown in America. "Whipping" is the theme of the new play, for the action centers around the punishment inflicted upon a headstrong, captivating, self-willed Italian girl, who plays pranks with her lovers until finally one of them determines to drive the devil out of her by physical chastisement. Miss Marlowe appears as an Italian girl who scoffs at her numerous lovers and takes delight in sending them on fools' errands. One

Charles Cherry sprained his ankle during a rehearsal Monday morning, and Miss Elliott's opening had to be postponed until Wednesday evening. The Garlick, therefore, remained dark the early part of the week. Miss Adams' opening was originally set for Christmas Eve, so that Hackett divided interest with Miss Tallafiero when the week began. Any-

way, Sutro's long-expected play, originally presented by George Alexander, was the focus of a warning of interest and attracted a polished and discriminating audience. One never can tell what a New York audience will, in the long run, approve in the way of serious drama, but this play ought to succeed. It is vital and up to date. Sutro is not the psychologist that Pinero is, but he presents a well-defined problem that must come home to a lot of married men who send their wives abroad and forget them in the fascination of business.

Such a man is John Gladie, a Pittsburgh millionaire. He is the iron king, and forgets in the excitement of business that his wife is living in Paris in idle luxury, exposed to temptation, and forgetting day by day that he exists. When John Gladie unexpectedly arrives in Paris in response to an emergency cablegram of warning, he finds his wife nervous and distant. He finds her cold and his advances rejected. In spite of his relentless business career, he is a man of warm heart and feeling. He tries to regain his Muriel's love, but she can only invent excuses and simulate a friendship that is not sincere. In an exalted spirit of self-reproach, he blames only himself and promises to make amends by giving up the struggle for power, and becoming again husband and lover.

But matters have gone too far. Muriel is in love with a sentimental young painter, Trevor Lerode. He is a free young man, and she, full of the enthusiasm of an ardent lover, his mother wants him to marry the daughter of a rich English brewer, and it is she who sent the warning cable to John Gladie. It does not seem that Gladie looks forward to his return to see that he has come too late; that Muriel is infatuated with Trevor, and he with her; that both, in truth, are madly sincere.

John Gladie is forbearing. He tries to the last to make Muriel's affection. He appeals to Trevor. It is not until he realizes that he is being made the victim of a base deception that the full conviction of his helplessness comes. He is left alone, and he is surprised the lovers in the act of eloping, his first impulse is to destroy; but his sterner sense of justice prevails, and he agrees to give Muriel up to Trevor and leave them together. In the artist's studio to divorce his wife on his return to the United States.

The problem here is, may a man leave his wife alone to find in others the companionship and sympathy to which she is entitled from him, without paying the penalty of wilful neglect, and the answer is divorce. The treatment of the subject is romantic, and the polished cynicism of Pinero, but truth and conviction are at the bottom of it, and the play makes a strong impression.

It was admirably played, and the veriest cynic must give Mr. Hackett credit for one of the best performances that he has given. His wife Gladie is said to be an improvement on Alexanders in London, and one can readily believe it. His work was earnest and even intense, and in several scenes the tears glistened in his eyes, and his voice trembled with genuine emotion that reached over the footlights. Miss Darrah played Muriel excellently. The whole performance was pitched in the right key, and there was no ranting in the big scenes and no moments of artificiality, wrought climaxes, but subdued power and evidence of artistic sincerity.

Of course, the press is divided, as usual. The Times calls it an artificial play and says: "Very young people and people who do not care to analyze things will like 'John Gladie's Honor.'" The Telegraph, whose review is written by Algernon St. John-Brenon, a conservative and capable critic, calls it "a serious play on a serious subject, seriously acted by a company, the majority of whose members were in close touch with the significance and capacity of their parts," and congratulates the audience on having enjoyed "a rare privilege" in this respect.

William Winter's pent-up feelings vent themselves in a moral spasm, which consumes a column or more in the Tribune. He hates anything by Ibsen, Hauptmann, Maeterlinck, Sudermann, Pinero, or Sutro. In fact, he hates all the moderns, except the Telegraph, "the play and the performance. The afternoon papers are quite as much one way as the morning papers are the other. That means that just about four of the critics 'like' 'John Gladie's Honor,' while the remainder slate it."

The first announcement that Henry Miller would star Edith Wynne Matthison was through the medium of this letter, several months ago. At that time Mr. Miller contemplated having Miss Matthison take Miss Anglin's place in "The Great Divide" when the latter went to Australia in the spring. A hitch of some kind occurred, and the report was denied on no definite authority other than that nothing was known of it in England, where the former exponent of the morality play, "Everyman," has been playing ever since she left the United States. Now the report is confirmed, and Miller again authorizes the statement that she is to appear under his management.

Channing Pollock's dramatization of the Edgerton Castle novel, "The Secret Orchard," leaves the Lyric to make room for Mr. Fiske and his support, "The Great Divide," the English comic opera, at the Astor, Monday evening. Mrs. Fiske will give the first performance of Ibsen's "Rosmersholm" Monday night, the first performance of the country since the tentative production four years ago by the Century Players at the Princess Theater in this city.

Mme. Nazimova changes her bill Monday evening from "The Doll's House" to "The Comet," the play which Owen Johnston has written for her. The first night will mark the return to the stage, after four years, of Brandon Tynan, who has been in the Belasco's staff, awaiting the production of his own play, in

which Belasco will star him. Tynan is loaned to Nazimova by arrangement between Belasco and the Shuberts. The leading part is that of a boy of twenty, who falls in love with the actress known as the "Comet," who, out of revenge against his father, the destroyer of her happiness, lures on the boy, intending only to play with his affection. She succumbs to love in return, and the tragic crisis of the play turns on this anomalous relationship.

The end of the long run of "The Man of the Hour" is in sight. The play will leave the Savoy January 18 and go to Boston. Viola Allen opens to-night at Baltimore in "Irene Wycherley," the play which has created such a furore at the Kingsway Theater, London, with Lena Ashwell as the principal role. Three weeks ago it was carried to the stage during the performance of "To Parents and Guardians," in which his father was appearing. When six years old he made his formal debut, but soon after he was sent to school, and there he remained until he was sixteen, when he became call boy in Mrs. John Woods' Olympic Theater. There he sometimes played minor parts, but he did not really break out as an actor until 1895, when he was engaged for Barnum's Museum. After that, Mr. Holland, who was then known as Mr. E. Milton on the stage, appeared with Joseph Jefferson in the original production of Dun, Benardine's version of "Rip Van Winkle." Then he began his long connection with Lester Wallack's Company, in which he was cast for all sorts of parts. Leaving the Wallack Company, he was transferred to Palmer's Theater, and then went to London. After a tour of England, Scotland, and Ireland, he returned to America, and joined Henry E. Abbey's company. His connection with the Madison Square Theater Company began in 1882, under the management of Daniel Frohman. He still remained a member of that company when it was transferred to Mr. Frohman's successor, A. M. Palmer, and when the stock change was transferred to the new company, he was retained in the charge. It was during this decade that Mr. Holland firmly established himself as one of the few really great character actors of the American stage. His first big part was in "The Double Bill," "Twilight," and "Two Old Boys," he played the part of a young man in the first play, and appeared as one of the "old boys" in the other. Upon Miss Olga Netherland's first appearance in America, Mr. Holland was a member of her company. After that he played a long engagement in San Francisco. In 1895 he and his brother Joseph, under the management of Richard Mansfield, appeared in "The Double Bill," "Twilight," and later in "A Social Highwayman." Soon after this engagement, Mr. Holland joined with Charles Frohman's comedians. Since then he has been appearing with various companies, which included service with Miss Allen, in which organization he played the Pope in "The Eternal City," and with Kyrie Bellew in "Raffles."

An Actress-Author. "Vivia Ogden, the Miss Hazy of the 'Mrs. Wiggs of the Cabbage Patch' company, is not only considered one of the best impersonators of old maid types upon the American stage, but has won considerable fame as a contributor to theatrical magazines and periodicals. She figures quite extensively in Clara Morris' book, 'Life on the Stage,' and as a child actress she appeared with Miss Morris in several productions. The Theater Magazine made a special feature of her article, 'Childish Recollections of Clara Morris.' Among her short stories that have attracted wide attention are 'The Revolution of the Actor,' 'The Tragedy of a Tenor,' 'Her Christmas Letter,' 'Early Memories of Joseph Dowdell,' and 'The Leading Lady's Trunk.' Her most recent article was 'The Double Bill,' which appeared in 'The Theater Magazine.' She is now at work upon an article for the above magazine which will treat of heredity in stage families, and is called 'Unto the Third Generation.'

Lecture on Mars. Prof. David Todd, of Amherst College, a scientist and astronomer of world-wide reputation, will, on Monday, December 30, at Belasco Theater, at 4:30 o'clock in the afternoon, give, in an exhaustive way, his explanation of the nature of Mars. In his recent trip to the Andes while in charge of the Lowell expedition. This trip of Prof. Todd's has been much discussed in the popular magazines and in the periodicals, and a large degree of curiosity has been aroused as to what these new investigations have revealed. Prof. Todd has collected hundreds of photographs, by aid of his telescope, the most interesting of which will be displayed on Monday afternoon. The lecture will be introduced to his audience by Prof. Willis I. Moore, president of the National Geographical Society.

CONCERTS TO-NIGHT. For the Academy concert to-night, Archie L. Shepard will offer a series of dramatic playlets in moving pictures. In direct contrast to these are the many pictures of subjects for mirth provoking purposes only, and these with Billy Thornton in new illustrated songs, constitute a clever and enjoyable programme.

An interesting programme has been arranged for to-night's concert at the Majestic by Manager Weston. Many thousand feet of the very latest foreign and domestic life motion pictures will be shown. In addition to this five vaudeville acts have been arranged for.

Another series of motion pictures will be shown at the Sunday concert at the Belasco Theater to-night. Life pictures that provoke laughter are intermingled with views of important events of the times, and glimpses into the every day life of foreign people, under natural surroundings and conditions, with the absence of fatigue and expense involved in actual travel. Several of the pictures several of the popular illustrated ballads will be sung.

The usual entertainment of animated pictures and the striking of the latest illustrated songs will be given at the Gayety Theater to-night. The pictures shown are the pick of the latest subjects turned out by the leading film makers of Europe and America. A few of the many views to be shown to-night include: "Three American Beauties," "A Race for Millions," "Neighbors who Borrow," "Oh Me! Oh My!" "The Pearl Fisheries," "The Pirates," "Drama in Seville," "Romance of a Singer," and "A Struggle for Life."

NEW YORK THEATERS.

Special Correspondence The Washington Herald.

New York, Dec. 28.—With James K. Hackett, in Sutro's new play, "John Gladie's Honor," at the Lyric, Ethel Barrymore, in the Fitch-Lodge comedy, "Her Sister," at the Hudson; Maxine Elliott, in "Under the Greenwood Tree," at the Garrick; Mabel Talferro, in "Polly of the Circus," at the Liberty, and Maude Adams back in "Peter Pan," at the Empire, this Christmas week was surely a notable one in dramatic doings, besides which there were several new things in the minor theaters. The Lincoln Square started the holiday season with "The Bad Boy and the Teddy Bear," and the New Circle showed a new piece that created by the first-night audience, a furore and a warning of interest and attracted a polished and discriminating audience. One never can tell what a New York audience will, in the long run, approve in the way of serious drama, but this play ought to succeed. It is vital and up to date. Sutro is not the psychologist that Pinero is, but he presents a well-defined problem that must come home to a lot of married men who send their wives abroad and forget them in the fascination of business.

Such a man is John Gladie, a Pittsburgh millionaire. He is the iron king, and forgets in the excitement of business that his wife is living in Paris in idle luxury, exposed to temptation, and forgetting day by day that he exists. When John Gladie unexpectedly arrives in Paris in response to an emergency cablegram of warning, he finds his wife nervous and distant. He finds her cold and his advances rejected. In spite of his relentless business career, he is a man of warm heart and feeling. He tries to regain his Muriel's love, but she can only invent excuses and simulate a friendship that is not sincere. In an exalted spirit of self-reproach, he blames only himself and promises to make amends by giving up the struggle for power, and becoming again husband and lover.

But matters have gone too far. Muriel is in love with a sentimental young painter, Trevor Lerode. He is a free young man, and she, full of the enthusiasm of an ardent lover, his mother wants him to marry the daughter of a rich English brewer, and it is she who sent the warning cable to John Gladie. It does not seem that Gladie looks forward to his return to see that he has come too late; that Muriel is infatuated with Trevor, and he with her; that both, in truth, are madly sincere.

John Gladie is forbearing. He tries to the last to make Muriel's affection. He appeals to Trevor. It is not until he realizes that he is being made the victim of a base deception that the full conviction of his helplessness comes. He is left alone, and he is surprised the lovers in the act of eloping, his first impulse is to destroy; but his sterner sense of justice prevails, and he agrees to give Muriel up to Trevor and leave them together. In the artist's studio to divorce his wife on his return to the United States.

The problem here is, may a man leave his wife alone to find in others the companionship and sympathy to which she is entitled from him, without paying the penalty of wilful neglect, and the answer is divorce. The treatment of the subject is romantic, and the polished cynicism of Pinero, but truth and conviction are at the bottom of it, and the play makes a strong impression.

It was admirably played, and the veriest cynic must give Mr. Hackett credit for one of the best performances that he has given. His wife Gladie is said to be an improvement on Alexanders in London, and one can readily believe it. His work was earnest and even intense, and in several scenes the tears glistened in his eyes, and his voice trembled with genuine emotion that reached over the footlights. Miss Darrah played Muriel excellently. The whole performance was pitched in the right key, and there was no ranting in the big scenes and no moments of artificiality, wrought climaxes, but subdued power and evidence of artistic sincerity.

Of course, the press is divided, as usual. The Times calls it an artificial play and says: "Very young people and people who do not care to analyze things will like 'John Gladie's Honor.'" The Telegraph, whose review is written by Algernon St. John-Brenon, a conservative and capable critic, calls it "a serious play on a serious subject, seriously acted by a company, the majority of whose members were in close touch with the significance and capacity of their parts," and congratulates the audience on having enjoyed "a rare privilege" in this respect.

William Winter's pent-up feelings vent themselves in a moral spasm, which consumes a column or more in the Tribune. He hates anything by Ibsen, Hauptmann, Maeterlinck, Sudermann, Pinero, or Sutro. In fact, he hates all the moderns, except the Telegraph, "the play and the performance. The afternoon papers are quite as much one way as the morning papers are the other. That means that just about four of the critics 'like' 'John Gladie's Honor,' while the remainder slate it."

The first announcement that Henry Miller would star Edith Wynne Matthison was through the medium of this letter, several months ago. At that time Mr. Miller contemplated having Miss Matthison take Miss Anglin's place in "The Great Divide" when the latter went to Australia in the spring. A hitch of some kind occurred, and the report was denied on no definite authority other than that nothing was known of it in England, where the former exponent of the morality play, "Everyman," has been playing ever since she left the United States. Now the report is confirmed, and Miller again authorizes the statement that she is to appear under his management.

Channing Pollock's dramatization of the Edgerton Castle novel, "The Secret Orchard," leaves the Lyric to make room for Mr. Fiske and his support, "The Great Divide," the English comic opera, at the Astor, Monday evening. Mrs. Fiske will give the first performance of Ibsen's "Rosmersholm" Monday night, the first performance of the country since the tentative production four years ago by the Century Players at the Princess Theater in this city.

Mme. Nazimova changes her bill Monday evening from "The Doll's House" to "The Comet," the play which Owen Johnston has written for her. The first night will mark the return to the stage, after four years, of Brandon Tynan, who has been in the Belasco's staff, awaiting the production of his own play, in

which Belasco will star him. Tynan is loaned to Nazimova by arrangement between Belasco and the Shuberts. The leading part is that of a boy of twenty, who falls in love with the actress known as the "Comet," who, out of revenge against his father, the destroyer of her